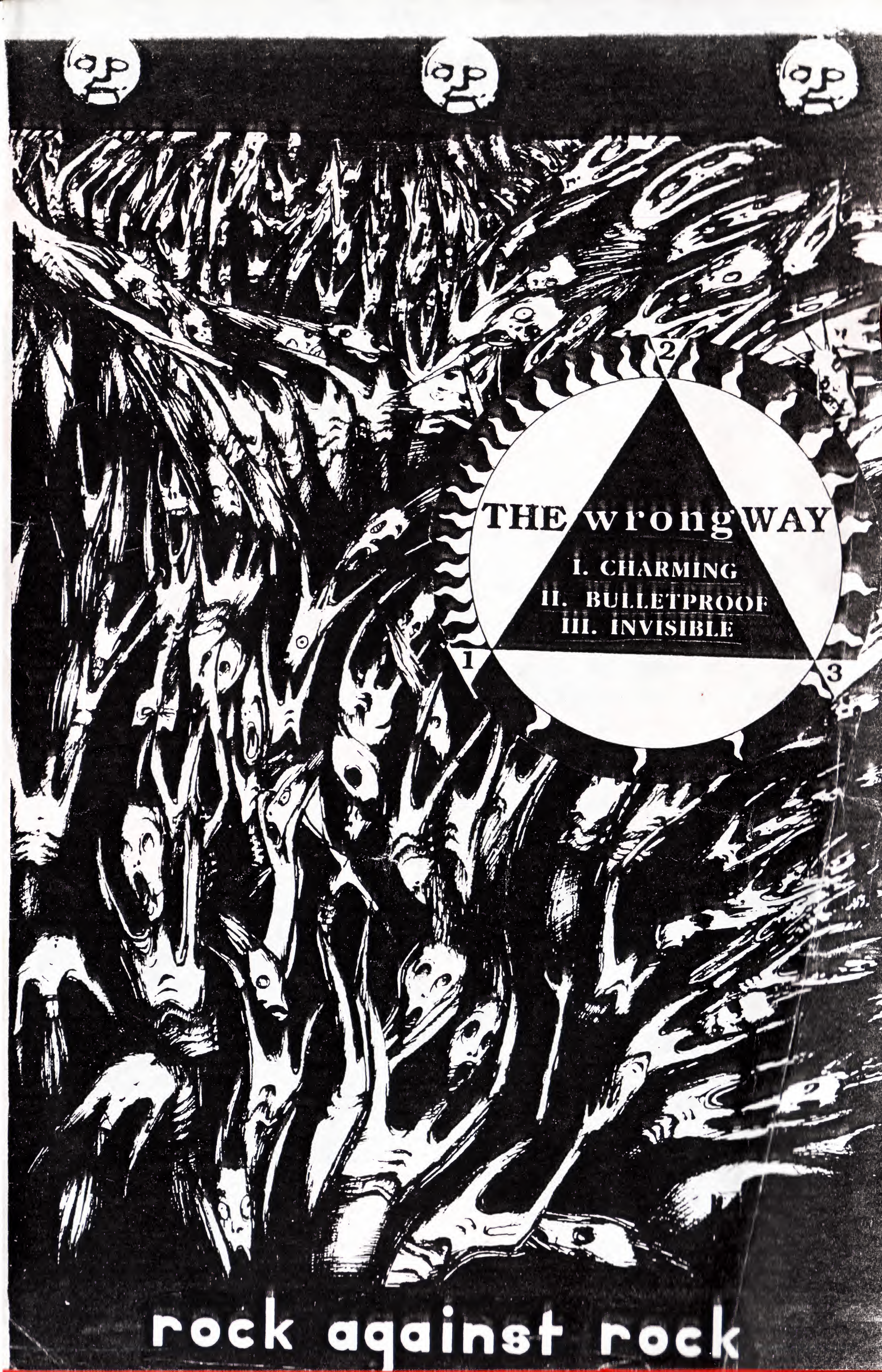




THE wrong WAY

- I. CHARMING
- II. BULLETPROOF
- III. INVISIBLE

rock against rock

THE WRONG WAY

"The world is all that is the case"- Wittgenstein

"In case the world is all that is : this: "- JK

THE WRONG WAY

John Kane began his little known volume with this per/version of Wittgenstein's truism, setting the tone for his path through the mundane , a methodical burrowing through the impossibly concrete realm of Other People. His mastery of the abstack in mathematics and philosophy produced in him a lifelong discomfort with the vague morass of the Actual, which he expressed as $1+0=0$. In his words, "Yes, reality is a trap, but sooner or later we're going to have to sleep". He offered THE WRONG WAY as a guide in the inevitable encounter with the "Actual Reality of the World and Other People".

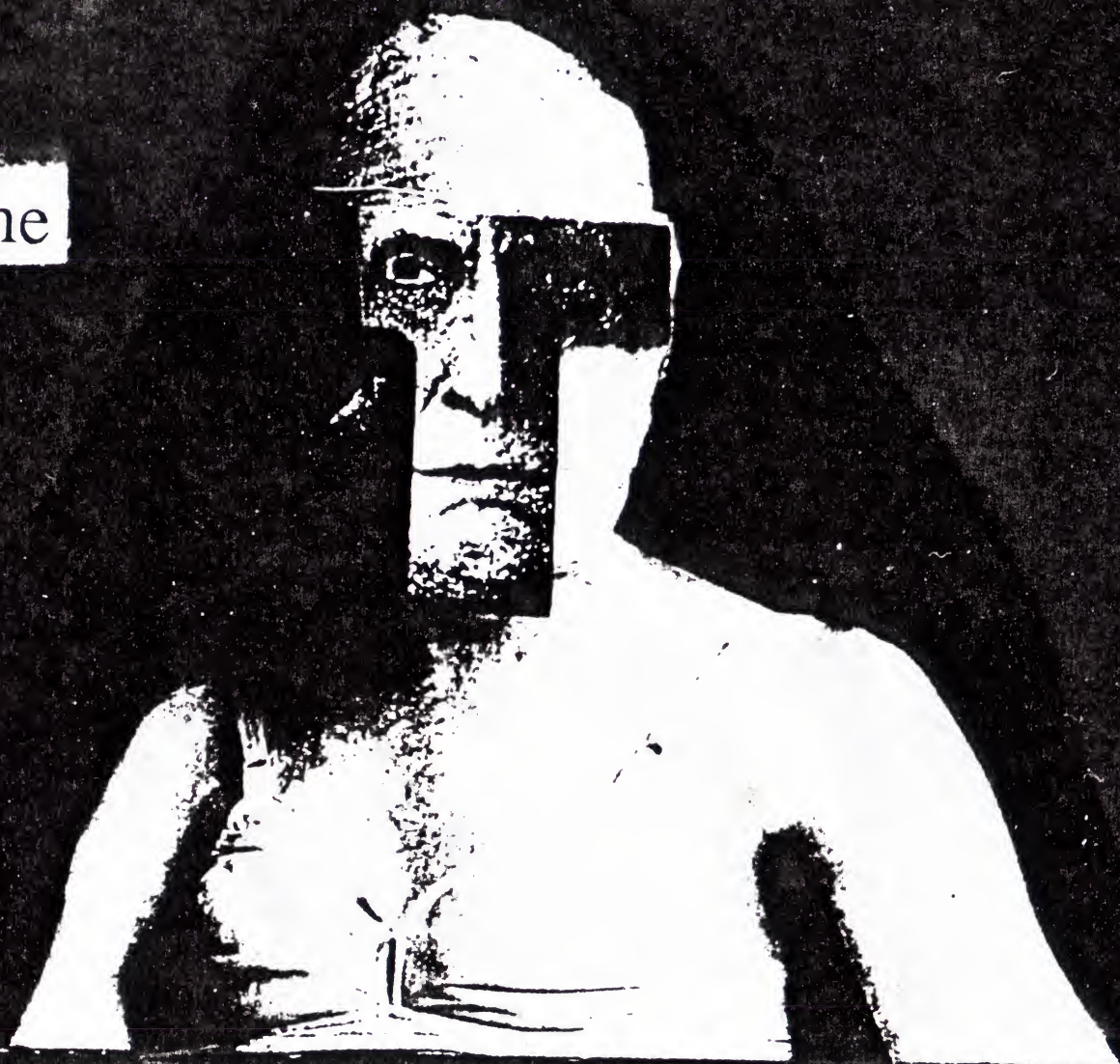
His presentation of THE WRONG WAY as a system of progressive initiation displays the influence of the Golden Dawn, an occult group to which he is thought to have belonged in his youth. This influence also surfaces in his fascination with Kabbalistic number systems, which occupy a large part of the original text. For purposes of simplicity and general readability, we have eliminated all references which require a knowledge of mathematics or occult traditions, leaving a fairly straightforward program for "allowing the trap of the world to close on you so perfectly that it leaves you unscathed, at which point you go home".

HOW TO BECOME INVISIBLE

Kane appended this apt and whimsical subtitle to THE WRONG WAY. Indeed, the third degree is the goal to which the first two are but necessary evils on the way to the final, unnecessary evil of Invisibility.

photo by Joel-Peter Witkin

John Kane



I. CHARMING



I. CHARMING: Here you are born, with all creatures, a defenseless quivering thing, armed only with a cuteness from which even baby crocodiles are not exempt; A charm of crooked teeth and witless eyes, inspiring love and trust. You are the great individual, inheritor of Reason, Progress, and Truth. You grow through creation and production. Hand of the artist and face of the actor, the world is your stage. The key weakness of charm is that it is dependent on the response of Others, on whom it exercises at best a manipulative persuasion. Charm wears off to reveal a vulnerable underbelly of vanity and deceit. The Visible Individual: you are easy to account for and marginalize, and you will charm yourself into believing your margins are self-created. The seeds of persuasion and evasion will blossom in II and III. Your open defiance of "the powers that be" is endearing. You are endlessly creative in an effort to become visible to yourself.

II. BULLETPROOF



II. BULLETPROOF: Here you are established, enthroned, entrenched, a bristling spectacle of control. You have set your lands in order, claiming an ancestral right. The invulnerability of tradition and institution keeps the flailing masses of the Charming at a manageable distance. The Bulletproof have found the home of Power; it is not to be found in the frantic exertions of creativity (production) or in the persuasions of reason ("charm"). Power is found in overcoming the vanity of the Individual (I), a deluded vestige of the Renaissance Man; it is found at the level of the group, the organization, the network. The sacrifice of the individual is understood in all systems of control, but the myth of the individual-in-power must be maintained for presentation to the system's "subjects"; hence the persistence of the image-of-the-king, -president, -leader*. As Bulletproof, you have only provisional need for a face; you are part of an organism too large to permit recognizable features. The smile of seduction is obsolete, as you have the world by the balls. You are the "powers that be", but you welcome the defiance of I as the inevitable and futile squeal of a rat in a trap. You do not create and produce; you absorb and redistribute and expand. You are an absolute slave to this expansion. There is no end to your appetite.



*Nietzsche's call for the super-man with his "will to power" and his denigration of "the herd" and their morality was in fact an already sentimental call for return to pre-industrial society. The logical results of such a return soon appeared in the cartoon kings of 20th century fascism. But the truly successful "leaders" have been the U.S. presidents, a series of blatantly interchangeable company-men, barely disguised tips of an international network of control.

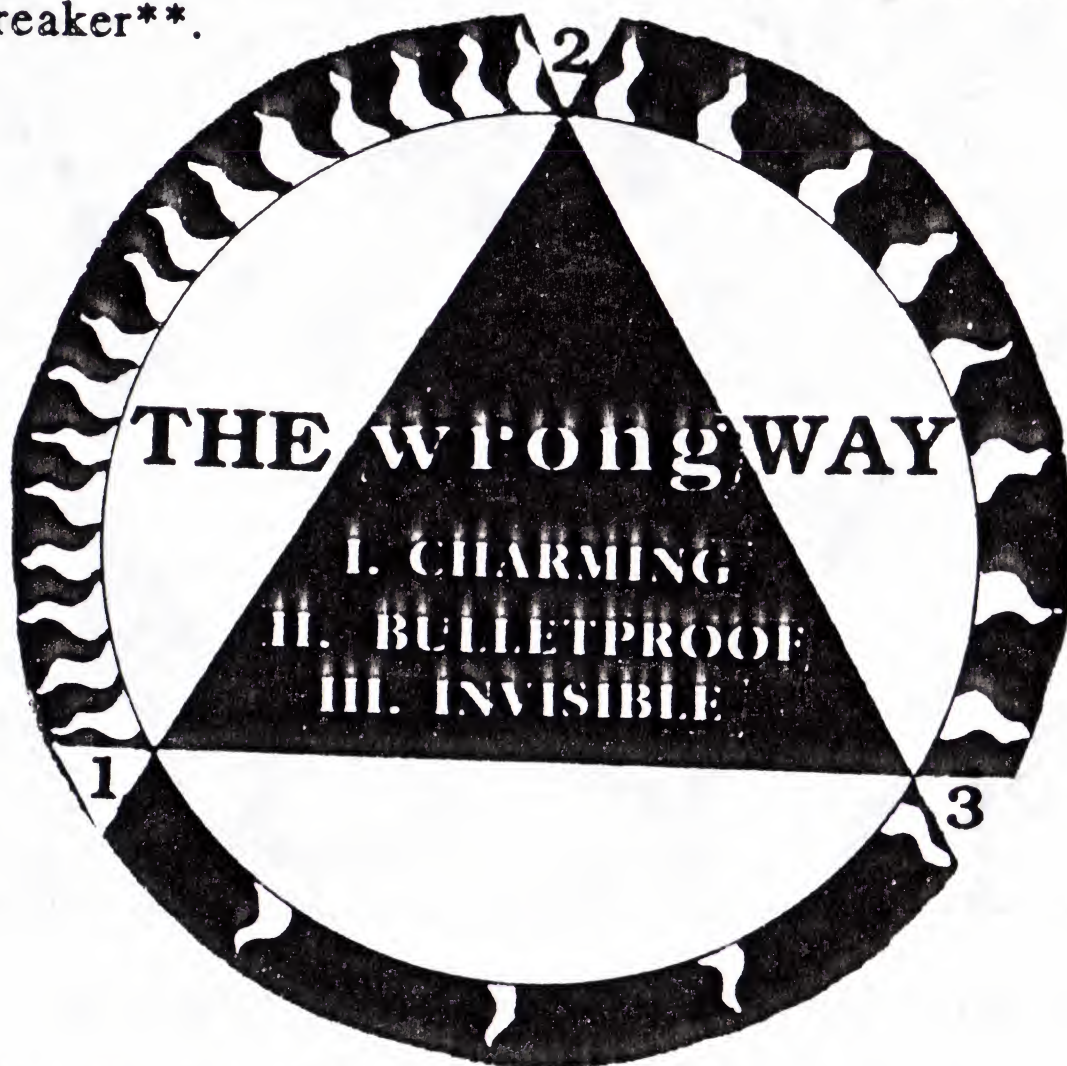
III. INVISIBLE



III INVISIBLE: Here, brothers and sisters, you are free- Free from the myopic confines of individuality (I), and free from the devouring armor of power (II). You move through the world as if you didn't exist. You can do anything you want and no-one will notice. You have abandoned your face (I) and your body (II), leaving a surface perfectly reflective and frictionless. Your touch is an imperceptible whisper beneath the skin, leaving no trace but a permanent vacancy, a home for your presence, a mask. In order to be seen at all, you must adopt a mask. You are a symptomless virus, a plague with no consequences, and you are everywhere at home, affecting Nothing, affected by Nothing, perfect, selfless, invisible.

The labor of the Invisible is a continuous counter-action of the vain strivings of the Charming and Bulletproof to leave their stain on the world's every surface, an internal reversal of production and expansion, an agency of dissolution, entropy, and collapse. The Invisible work towards silence, a calming of the desperate cries of the Charming, and a disabling of the clangorous machines of the Bulletproof. [This is passionless drivel, as is my entire life*]. This silence of the Invisible is a hole, an oasis, the sweet song of a lone insect momentarily interrupting the screaming residue of the Big Bang.

All ears are deaf to this song, save those (ears) of the Headbreakers (see RAR #2). This silence calls them, inexorably draws them in. This hole is their opening to this world. Once you are Invisible, there is no hiding from them. They will find you and break your head. You will not die, but you will wish you had. You will never again know anything. You are a Headbreaker**.



**Kane doubted the relevance and veracity of his work, leading to a self-loathing and despair which surfaces irrelevantly in most of his work. [Ed.]*

***I recognize you. Get away from me. [Outbursts of paranoia are common in Kane's later work. -ED.]*

ROCK AGAINST ROCK #3



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